

The Pond, S. 40

DESCRIPTION OF SOURCES

- x** Experimental sketches in pencil (ca. 1906).
p. [1] (f2515) mm. 2 (chord in fifths)
p. [2] (f2660) mm. 3–7 & 10; headed: “Echo Piece!!”; main tune & echo in G major; texture like that of song “Remembrance”, but annotated for cornet or alto horn, violin (harmonics), piano or harp, and cello (pizz.).
- s** Pencil score-sketch (ca. 1906), on 3 leaves of 12-stave paper; title on p. [1]: “From the Steeples—”; superscription: “(‘The Music in my heart | Long after it was heard no more’ | Wordsworth)”; the main tune is in B \flat major (for “Cornet in A”, muted) with Fl in G major (“or Viol. Harmonics all way”).
one page [top/bottom] (f2516–17) mm. 3–12
- p** Patches for **s**
p. [1] (f2518) mm. 1–4 (top Hp line only)
p. [2] (f2519) mm. 1–5 (fuller but rejected texture) and a rejected chord (circled)
- S** Pencil score (ca. 1912–13); headed “Remembrance” (apparently in Cowell’s hand); main melody is labeled just “Voice”.
one page (f2520) mm. 1–11
- N** Photostats of ink copy, possibly by Victor van der Molen (ca. 1933), with some ink addenda by Ives; headed “The Pond”; including song text; probably intended for use as mvt ii of the planned *Set of Three Pieces for Small Orchestra*, S. 658 (with *Hallowe’en* [S. 71] as mvt i and *The Gong on the Hook and Ladder* [S. 38] as mvt iii).
pp. 1–5 (f2521–25) mm. 1–12 (complete)

CRITICAL COMMENTARY

This edition is based on **N** with some corrections and elucidations from **S**.

1: **s** has “Adagio | (cantabile)”; **S** has “MOLTO | LARGO | (cantabile)” and “Largo”. In his Work-lists, Ives enters the title as “Largo sostenuto, *The Pond*” and gives the orchestration as “flute, harp, 2 violins, viola, cello, bass, piano, medium voice”; **N** has “Largo cantabile” (as here).

1, Str, 2. \downarrow **S** has articulation dot (as here) lacking in **N**.

2, Hp etc.: **S** has “(as in distance)” and brackets together the top and middle lines (labeled “or”) and the middle and bottom lines (also labeled “or”), with the margin reading: “Celesta | P 2 top | or Piano | 2 lower | Viola or Vio” (addressed more clearly in note m. 6 Hp etc. and in “End Note”).

2, Va/upstems, 3–4.♩: **N** has two 4-sixteenths slurs; **S** has one slur (as here).

3–11, Voice: **SN** present the text as:

“A sound of a distant horn.
O’er shadow’d lake is borne,
my father’s song!”

(**S** closes with an exclamation point, as here; **N** closes with a period. Here, text further edited to agree with the song “Remembrance” in *114 Songs*.)

3, Pf: **S** has “(both peds)”.

4, Vn1, 3.♩/4.♩: **N** has g^1 ; **S** as b^1 (as here).

5, Fl: **S** labels this “Flute (Echo)”.

5, Vo, 3.♩: The song version “Remembrance” places “-tant” on 4.♩.

6, Hp etc.: **S** margin: “Celesta | 2 top | or | middle V[iolin] | low Viola”.

6, Hp/middle line, 3.♩/2.♩: **S** has b for e^2 (as here) lacking in **N**.

7–8, Vn1: **S** has rational bowing (always starting upward from an e^1 , as used here); **N** has slurs start earlier at m. 7/1.♩/2.♩ & 3.♩/4.♩ and m. 8/2.♩/2.♩.

10, Pf, 1.♩: **S** has dyn *mf*; **N** has *pp* (as here).

10, RH/upstem, 2.♩/1.♩: **S** has “LH” (as here) lacking in **N**.

10, LH, Vns, & Va, 1.♩: **S** has tremolo marks and dyn *f* (both apparently rejected for **N**).

10, Vn2, 2.♩/1.♩: **S** has value dot (as here) lacking in **N**.

10, Str, 2.♩/1.♩: **S** has accent (^) in Vns & Va (apparently rejected for **N**).

12, Solo Vn1: **S** has memo: “a one | violin | *pp* harmonic | F# | continues | note F# | after Pic. | stop”. **S** has decresc. wedge (as here) lacking in **N**.

IVES’S END NOTE

Unless the string orchestra is large, it is better if possible, that the Flute part be played “off stage”; or that this part be taken by one violin playing harmonics. This, in a way, is to suggest the echo over a pond, as does the final F# (harmonic) in Violin, which may sound for a moment after the other instruments stop.

In the two upper staves, High Bells or Celesta may play the upper notes, and a Harp the two lower notes. If there are but five string players, the tied whole notes may be omitted, except in the Bass, which may play only the held G’s and C’s, but playing the accents “pizz.” — and resuming the bow on the held notes as soon as possible; at the third measure from the end, the G# may be omitted in the Cello and the A in the Viola.